

from a foundation of tufo, ends in a summer-house; another finishes in an artist's studio; a third is made of basalt-lava work of the twelfth century; but when we get to the fifteenth tower, reckoning from the Muro Torto, we see the greater regularity of the brick-work belonging to the decline of the empire of the west. The only difference in the works of Belisarius is, that there is greater thickness of cement. This appears to be the distinguishing feature in the ancient lateritia works of the Romans. In the best age, viz., that of Nero, as may be seen in the arches of his aqueduct, the cement is so thin as only to be discernible like a pencil line drawn between the bricks; but as we advance it becomes more visible between the courses, until, at last, we get it nearly of the same thickness as the bricks themselves. This might, I think, be accounted for by no analysis of the cement at different periods, where the defects of the sand, whether fluvial or marine, were more difficult to correct; but this would be a digression from our immediate subject, and I shall not think it necessary to recur to it. The works of Belisarius may be considered as the most genuine, in the neighbourhood of the gate which led to his own residence on the Monte Pincio, but which is now closed. A profound silence reigns under the "lofty walls of Rome" here, and the melancholy interest which tradition has thrown around this gate (still remaining with its porticulis and its Greek cross in *discus* upon the key-stone of the arch) makes one linger in the solitude. It was here where the veteran warrior, fallen from the height of his glory and the imperial favour, sat and held out his hand to the passers, as they entered the scene of his former splendour, and accompanied the humiliating act with "*Dare obolum Belisario*." The story may be a fiction, but the spirit of it has foundation in some truth; for the hero who twice recovered Rome and Africa from the Goths and Vandals died neglected in a land of exile, and two places on the Bosphorus and Chalcidonia shores respectively contend for the glory and the shame of his last journey. It is in this way that much abstract truth is embodied in fiction, not only in poetry and romance, but in art and in architecture; and it only becomes hurtful when thus conveyed in religious worship. It was an ingenious device of the two Spartan architects who erected the magnificent Portico of Octavia at Rome, and only asked as a reward that they might have their names inserted in the inscription,—an honour which was refused;—I mean the inserting in the columns the ornaments of lizards and frogs, which carried down to posterity the fame of Saurus and Batrachus as effectually as if the historians had recorded their names. The sculpture which fills the tympanum of our Royal Exchange, though fiction, might convey the truth to other generations in the absence of historical records, that the commerce of Great Britain was then opened with China and extended to every part of the world. It may be worth a thought, Gentlemen, among you who are engaged in immortalizing the age in which you live, to see how you can convey to posterity, by means of art, the characteristics of a period of our history more brilliant than ever existed "when Rome was free."

But I am forgetting my walls, or rather running my head against one of my own erections. The Pretorian Camp, which was not dismantled until the age of Constantine, stood conveniently for the purposes of Stilicho and the Prefect Longinianus, and it was therefore adopted as a defence for that portion of the east side of Rome. It was originally built by Tiberius, and therefore presents us with a specimen of brickwork of eighteen centuries standing. The circuit of it as now forming the walls measures 5,400 feet; in several places the original work has been patched up with large stones, not improbably by Belisarius, or Narces the eunuch. Several popes have mingled their contributions, and thus made an heterogeneous mass: but amidst it all the practised eye easily discerns the classical age of Augustus and the Cæsars. To mark the varied constructions and repairs of different ages, as they occur in the curtains and towers, would only be a wearisome repetition of bricks, selee, lava, tufo, and blocks of stone and marble, stolen, as occasion required, from the neighbouring tombs. I shall, therefore, pass on to the Porta San Lorenzo, where the in-

scription of Honorius is to be still read, and which, therefore, fixes the certainty of the period when those walls were made. I shall go on to the Porta Maggiore, which has already been described by me when I treated of the aqueduct, and, leaving that gate to continue our circuit, we find another curious expedient for inclosing the city. The arches of the Claudian aqueduct are closed up, and adopted as the wall for a length of 1,200 feet, and then, quitting the direction, we begin again with the general aspect of Honorius' walls. The many breaches which in successive ages have been repaired between the aqueduct and Santa Croce, perhaps show where the King of Naples in 1408 made his impressions upon Rome and the cardinals; but the next object we get into our circuit is the outer wall of half an amphitheatre. Its elevation consists of arches supported by half-columns of the Corinthian order surmounted by a second row of pilasters, all of brick; and the walling up of the arches is easily distinguished from the original work. The period of the building may be dated as far back as 211 A.D., and the great object for which this amphitheatre was built accords with the policy of Caracalla: it was to afford the favourite recreations of the Romans to the Prætorian guards, without the dangerous experiment of their mingling with the people; and it was therefore called the Amphitheatrum Caracense. In passing from this to the Lætan Gate, we descend gently past the walled-up Porta Asinaria, which figured so conspicuously in the conflicts of Belisarius with Vitiges and Totila: many a struggle was here sustained by the besieged when the Roman general repulsed the foe and appeared to his soldiers to be every where present at the same time. The walls still tell the history of those battles: a large piece is built up of porphyry stones, and upon comparing them we find they have been taken from the neighbouring aqueduct; and here we have unquestionably a specimen of the repairs of Belisarius, that is to say, the irregular-built wall, as we now see it, here stood for thirteen centuries. I have mentioned the Porta Metronis, which is now no longer used, because we have an undoubted specimen of work in the middle of the twelfth century: the inscription upon it bears date 1157.

The Porta Latina, now closed, and the Porta San Sebastiano, leading on the Via Appia, would tempt me to detain you with some observations; but I have not forgotten my pledge, that this paper should be of ordinary length. I shall therefore make a sweeping curve, and a sweeping assertion at the same time, that there is nothing remarkable in the walls from the Porta Metronis until we come to the Bastion di San Gallo. This is the earliest specimen of modern fortification where we see the upright plain wall, with the apertures for missiles, giving place to the projecting masses, to resist the thunder-bolts of war; and the apertures made to receive those more convenient implements called cannons. Pope Paul III. employed the celebrated San Gallo to erect this bastion. It is an object of great curiosity to engineers, on account of its being the earliest example of fortifications suited for a modern siege; it is now, however, fast falling into decay, and the resources of the papal state, in the present financial emergency, are not adequate to prevent its final ruin. It stands in the mid-line of walls, like a polished officer in a row of old-fashioned dowagers, where the one uses powder and shot, and the other arrows without points; it is a curious contrast, and takes us at once from the warfare of the sixth, to the tactics of the nineteenth century. The rest of the walls, to the Porta Ostiensis, is composed of towers and curtains, the patchwork of all ages. And here, again, Ladislaus must be blamed for the irregularities: he, like Totila, entered Rome by the Porta Ostiensis, and there was little to choose between the two visits of the Vandal and the Christian. "Besieging Rome by land and by water," says Gibbon, "he thrice entered the gates as a barbarian conqueror; profaned the altars, violated the virgins, pillaged the merchants, performed his devotions at St. Peter's, and left a garrison in the castle of St. Angelo." We now include in the walls, the pyramid of Caius Cæstius, at the foot of which, within, are the graves of our countrymen; and we reach the Tiber, after having made a circuit of eight English miles. The Transiberian region now only remains for our consideration;

but, as imperial Rome had but little to do beyond the Tiber, the whole being comprised in one of its fourteen wards, we must consider the circuit we have made as comprising the magnitude of ancient Rome. From documents of the fourth century we learn that in all the wards or districts there were 46,000 of those places called *Insule*, which meant a large building isolated from others, and inhabited by the common people. There were also 1800 and upwards of *Domus*, or houses of the rich; and making every allowance for the population, the barracks or stations, I cannot make out that ancient Rome could possibly contain more than 1,104,000 souls. That is to say, the population of ancient Rome never reached that of our own metropolis.

The walls of Honorius were carried beyond the Tiber, so as to include that part of the Janiculum called Mons Aureus, or Montorio; and they still exist, though no longer serving the purpose for which they were originally made. The rest of the walls which are to occupy our attention are Papal, and possess a greater historical interest than the more ancient ones. It was when Rome was afflicted by the loss of Pope Sergius, and by the profanation and plunder of St. Peter's by the Saracens, that Leo IV. was elected by the unanimous voice of the people, in 847. The nefarious Saracens (says a writer of that day) in returning to Africa laden with their sacrilegious spoils, were overwhelmed in the sea by the intercession of St. Peter and Benedict; but this circumstance did not prevent the new pontiff from taking earthly precautions against a return of those fierce invaders. He set about repairing the walls of Honorius in one direction: but his main object was to secure the Shrine of St. Peter from the profane hands of those enemies; he therefore fortified that part of the Vatican Mount which rises behind the Basilica, and his walls and towers still remain, though now enclosed within the more ample circuit of Pius IV. The activity of Leo IV. is the admiration of his biographer. The pontiff on horseback, and sometimes on foot, went round the walls to encourage and promote the work; he found fifteen towers in the circuit entirely destroyed, which he renewed; two of them were near the river, and which were so arranged with a chain drawn across that no vessel could pass, and it was done, says the admiring biographer, "*cum magna sapientia et subtili prudentia*." He began the walls round the Basilica in the second, and finished them in the sixth year of his pontificate. The Emperor Lothaire sent a large sum of money; the monasteries, cities, and municipalities within the pontifical dominion each gave a subscription to build the walls; and, when they were finished, the space enclosed was called the Leonine City. The consecration was done with great pomp, and at each of the three gates the procession stopped until holy water was sprinkled, and each put under the protection of a saint. The walls were built of tufo, of which I have a specimen; and the tower called the Torre dei Venti, rising above the heights of the Papal gardens, is still one of the most picturesque objects of modern Rome. The space enclosed by the Leonine walls is in shape quadrangular, and in circuit about two miles; they underwent repairs in 1370 and 1452, but they were rendered useless as walls by Pius IV., who made a large addition to the Papal city in 1560. Beginning at the Fort St. Angelo, he erected all those fortifications which now extend to Porta San Spirito. The line of his walls in one part nearly coincide with the Leonine, and in two places they come in contact. The next addition was made by Barberini Pope Urban VIII., now two centuries ago. The Urban walls enclose all the rest of the ancient Janiculum, but they afford but little matter for description.

We have then three distinct cities of the pope's besides the original space enclosed by the Emperor Honorius, and if we now adjust our works in some chronological order, we shall have a long range of about 24 centuries for our practice:

The Mamertine prison	A.C. 630
The remains of the walls of Servius Tullius, as observed in the Villa Barbarina	A.C. 520
The Tabularium	A.C. 26
Prætorian camp	A.D. 30
Claudian aqueduct	A.D. 44